



PICTURES

BY

SIR EDWIN LANDSEER, R.A.

A NEW SERIES



SIR E. LANDSEER. R.A. DELT

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WITH DESCRIPTIONS

BY

W. COSMO MONKHOUSE

LONDON

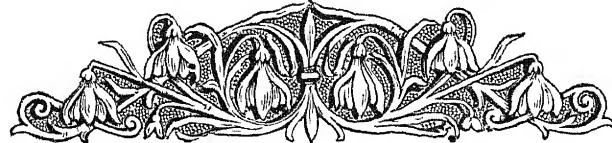
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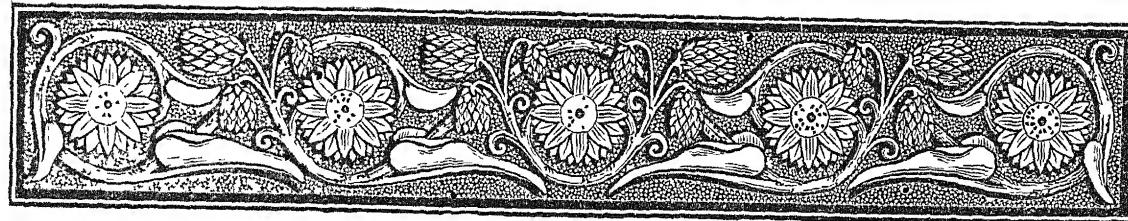
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ON THE CHARACTER OF LANDSEER AS SEEN IN HIS WORK.



N the 1st of October, 1873, there died the most popular of modern English artists. The public was not unprepared for the event, and their sorrow was mitigated by the knowledge that he had been a great sufferer for many years, and that had his life been prolonged it was improbable that it would be productive of pleasure to himself or of works that would enhance his fame. He was buried in St Paul's Cathedral, with the honour that was due to one whose genius had been of such honour to the nation, and of such inestimable value both in pleasure and profit to the people. Though a painter of animals, he was what none before him had ever been, a painter of animals in their relation to man. Snyders had painted their ferocity, Vandyke their stateliness, Paul Potter, James Ward, and many others their life and essence, Weenix had painted the beauty of their fur and feathers, but he alone devoted himself to show what they were to man, for use, pleasure, and sympathy, in grace, humour, and poetical suggestiveness. Not that the field had been altogether unworked. Hogarth and Bewick before him, and Mulready at the same time, did much in this direction, and did it well, but no one had made it a distinct branch of art before Landseer. It was this that made his work so popular and so intelligible, and brought the masses into so personal a relation with him that the sorrow for his death was not more for the loss of the artist whom they admired than of the man whom they loved.

We have said elsewhere that without some external clue there is little in his works indicative of the inner life of the man; and this is true; but it is also true that there was no artist whose pictures, considered collectively, show more plainly the chief

points of his natural character. It will be the object of this essay to show this more particularly, and its effect upon his popularity. It is evident in the first place that he was a man whose natural inclinations were vigorous and noble, and that they and circumstances were the main guides of his life, that he grew rather than was cultivated, that his nature was stronger than his art, his tastes stronger than his will. Though no individual mind had much influence over him, he was swayed by the tastes of society and by the events of the hour, and though he impressed all his pictures with his own natural genius, it may be said to have been rather guided than a guide. In other words, he was no recluse, hoarding to himself the treasures of his imagination like Turner, he had no strong feelings with regard to the follies and vices of society like Hogarth, no absorption in dreams of beauty and art like Etty, which prevented him from taking his place as a man among men; he was not a dreamer, an anachronism, or a cynic, but modern, human, and social to the backbone.

He was born with two inclinations or rather passions strongly developed—love for drawing and love for animals. At the age of five he could draw better than most men who have not been trained as artists, and could express more with the pencil than many who have. His drawing of a foxhound in the South Kensington Museum, done at this age, shows that sketching was never to him a laborious attempt to put lines in their proper places to resemble something outside him, but the exercise of an organic power like that of singing, his hand being as naturally sympathetic to his eye as the voice of a born songstress to the ear. Dexterity, only to be acquired by practice, might be wanting before his work could be wholly satisfactory; he could not execute difficult passages or make no mistakes; but he could never commit a mistake analogous to that of being out of tune in singing; his emphasis might be wrong and his knowledge imperfect, but he had the sense of form and the instinct of harmony. In the same way his love of animals was a natural gift like the love of a child for his mother. He never had any doubt as to what he wanted to draw, nor want of acquaintance with the animals he drew; his attraction to them was spontaneous, his knowledge of their character innate as any quality can be; so that from the first, though he might make a mistake in foreshortening, he never made one as to character. These statements can be easily verified by a study of the drawings, nine in one frame, in the South Kensington Museum, all (with one exception) executed when he was under eleven years of age, and which, in addition to the foxhound, comprise studies of a calf lying down, done "when he was first breeched," a horse, a bull's head, a parrot, a donkey's head, a cat's head, and a group of pigs. The later one is the head of a dog in colours. These two inclinations or passions sufficed as a guide to his art and life during his boyhood and his youth. This period from 1807 to 1824 may be called his natural history stage, in which he worked in the fields and the menageries quite content as long as he drew, and requiring nothing but animals to draw. He had his dreams

and imaginations, but in those days they were all connected with animals and his art. His mind grew and his skill grew, and, instead of heads of cats and donkeys, he drew enormous pictures of lions finely understood and grouped, and made his reputation by the power with which he represented animal character pure and simple, whether lions prowling or dogs fighting and hunting. But it was all growth and the result of those two native passions and the accidents of his life, little of teaching and struggle with difficulties. Soon the accidents changed, and with it the spirit of his art, which began to grow in another direction as naturally as a plant whose light has been changed.

Nothing can show this more plainly than the following extract from Sir Walter Scott's journal containing notes from the Institution for the Encouragement of the Fine Arts, opened February 1, 1826: "Landseer's dogs were the most magnificent things I ever saw, leaping and bounding and grinning all over the canvas." This well describes the overflowing of animal life so characteristic of his earlier pictures, but which began to give place just before this time to the influence of humanity upon himself and his view of animals. The change will be visibly perceived by a comparison between the dogs in "Chevy Chase" and the others in the engravings to this volume. This influence may be directly traced to two circumstances—his visit to Scotland in 1824 and his introduction to the Bedford family. In 1813 he painted his first portrait, "C. Simmons, Esq., on a Pony," in 1823 his second, "Georgiana, Duchess of Bedford." He leapt at once from the society of ordinary middle life to that of the highest aristocracy and the palace. The list of his portraits—over a hundred—which is appended to this essay, shows the class with which he mingled, not only as an artist but a friend, for the rest of his life. When Sydney Smith was asked to sit to Landseer, he replied with characteristic humour, "Is thy servant a dog, that he should do this great thing?" He might almost as well have said, "Is thy servant a duke?"

This social alteration in his life did not spoil his art, though it influenced it very much and changed its character. But there were other influences which were more powerful, though associated with it, and these were the scenery and animals of the Highlands* and the sport of deer-stalking, not to mention Sir Walter Scott, through whom he gained his first introduction to them, and through whose eyes he looked at them for a while. All these influences together killed "The Fighting Dogs" and "The Prowling Lions," and gave us instead "The Deerstalker's Return," the pictures of "The Olden Time," "The Drovers Departure," "The Old Shepherd's Chief Mourner," "Alexander and Diogenes," and "Night" and "Morning."

One other influence must, however, not be left out, the most simple of all, viz. that

* In connection with this subject see the remarks on the engraving of "In the Glen"

of his own growth: he had become a man, and his powers of mind as a man as well as an artist had reached maturity, and with it no doubt, other circumstances notwithstanding, the relations of animals to man would sooner or later have asserted their importance in his mind and art. From one cause or another, from his visit to Scotland in 1824, his works are marked by their future distinctive characteristic—their humanity—as distinguished from the animalism of the former period.

From this time to 1840 his pictures tell of a healthy vigorous existence, in which his twin-lives as a man and an artist were in perfect sympathy, the one suggesting subjects for the other with never-failing profusion. They tell of years of little change, of chronic visits to the mansions and shooting-boxes of the nobility in Scotland, to Windsor and to Balmoral, of a man alternately shooting and sketching, now adorning the walls of the "boxes" with drawings, as at Glen Fishie and Ardverikie, now painting his hosts and their children and their pets, and finding in doing so a pleasant exercise of his art of graceful grouping; of a man half sportsman and whole artist, enjoying as it needs the union of both to enjoy the glory of the magnificent scenery and the excitement of the chase, interested as both man and artist in all the men he meets—the illicit distiller, the gillie, the poacher, and the shepherd—and painting all, now with simple artistic truth, now with subtle humour or with true pathos; seeing, enjoying, feeling, painting, fully and healthily, as few men ever see, enjoy, feel, or paint. As his life, so his work. To this period, which may be called that of mature activity and joy, belong such pictures as "High Life," "Low Life," "Crossing the Bridge," "Bolton Abbey," "Jack in Office," "The Drover's Departure," "The Sleeping Bloodhound," "The Old Shepherd's Chief Mourner," and "Dignity and Impudence."

In 1840 he became seriously ill, and was advised change of scene and rest. Whether this attack was of the same nature as those from which he suffered later in life we do not know, we only know that it was so serious as to cause him to leave England for a time and travel abroad, and to prevent him from exhibiting any picture in 1841. From this time, too, there is a change in the spirit of his art, which becomes reflective instead of narrative, is frequently inspired by sad and painful thoughts, and also by a poetry of a more impersonal and spiritual kind. This may be called his period of reflection and sadness, and to it belong his "Otter Hunt," "Time of Peace," "Time of War," "The Random Shot," "The Lost Sheep," "Night" and "Morning," "The Flood in the Highlands," "Man Proposes, God Disposes," some of which are distinguished by pain and horror and some by solemn reflection, to a greater extent than any of his previous work.

But running throughout his work from beginning to end we see the same threads, in his animal period we have the human picture of "Alpine Mastiffs reanimating a Distressed Traveller," in his period of activity and joy "The Old Shepherd's Chief Mourner," in his reflective and sad period "Alexander and Diogenes," "The Maid

and the Magpie," and a number of other pleasant and humorous pictures. But this only shows the more what this brief summary of his art-life was written to show, viz that the direction of his art was in the main guided by circumstances and moods rather than innate vigour of will.

But this was one of the secrets of his popularity, because he was not only affected by his personal moods, but by the tastes and habits of those around him, by what is called "the spirit of the age" and the events of the day. Socially, his readiness to draw portraits and dogs and to join in sports and live the life of his companions assisted his natural attractiveness in making him popular. His facility for reflecting the taste of the period, in his sham-antique pictures of the "Bolton Abbey" and "Hawking" class, or his picture of the "pretty horsebreaker" called "Taming of the Shrew," and his power of seizing a subject in everybody's thoughts such as "Man Proposes, God Disposes," where Arctic bears are disturbing the relics of Sir John Franklin's expedition, were due to the influence of passing events and feelings on his mind, and were elements of his popularity.

He was, therefore, a man whose mind was extremely sensitive to outward impressions, a man of various natural tastes and faculties rather than strong determination, a man to inspire love and admiration rather than fear or reverence.

The next qualities of the man which may be safely inferred from his works, and which aided in their popularity, were his manliness and refinement. The one is the complement of the other, and both are pronounced in nearly all his pictures. From the first there was nothing vulgar in them, to the last no refinement of grace or sentiment ever made them effeminate or ignoble. The nearest approach to false refinement is in his pictures of the "Olden Time," "Bolton Abbey," and the like, the nearest approach to vulgarity is in the two of "Van Amburgh and the Lions," but it would be quite false to speak of the former as unmanly or the latter as unrefined, and there is nothing in these works characteristic of the man except the elegance of the "olden" pictures and the vigour of the Van Amburghs. On the other hand, there is not a picture of the deer-stalking series or any connected with sport which is not both manly and refined, or of his pictures of men and women, whether portraits or imaginary, which do not breathe both spirits. If he painted Highlanders on the moor they were hard, stalwart, and vigorous; if he painted them at home with their wives and children they were tender and true; if he painted nobles they were always men, if fine ladies they were always women, full of grace and good birth, but always painted in a natural and unaffected manner.

This recalls another quality of the man, which, unless his art-life was what Lord Beaconsfield once called "an organized hypocrisy," was plainly shown in his pictures, we mean his simplicity. Not only was there no attempt at *finesse* or mystery in his work, but a straightforward plainness which is very unusual. He painted what he saw

and what he thought without any attempt at concealment of facts—for he never painted a fact of which he was ashamed—without any involution of thought, because his thought was always clear, without any vagueness of sentiment, because his sentiment was always fully understood and true. If he gave a semi-human expression to his animals, it was done with the utmost frankness; if he painted the scene of an otter-hunt, there was no attempt to disguise its painfulness; if he wished to tell the parable of the tragedy of war, two dead horses, a dead life-guardsman, and a ruined cottage were his simple and effective machinery; if the tragedy of existence filled his mind, two deer, a fox, and the natural change of night to morning were all that he required. He had no subtlety either of heart or mind, all was simple, noble, and frank.

His tender-heartedness was also unmistakable. To say nothing of such pictures as “The Old Shepherd’s Chief Mourner,” “Suspense,” and the “Random Shot,” it is impossible to look at one of his drawings of dogs or deer without being struck with the love and sympathy which they show for animals, and no one can see his Highlanders looking at their children, as in the pictures of “The Highland Cradle” or “The Drover’s Departure,” without knowing that he was not only a tender-hearted but a tender man. But here also he kept quite clear of false sentiment. The father’s love was always manly and the baby was unsophisticated and artless.

Indeed there is nothing which shows all these qualities of manliness, tenderness, simplicity, and want of affectation so much as his pictures of children, whom he seemed to understand as well as puppies from their earliest age. If you want a “nice baby,” look at “Princess Alice in a Cradle when Nine Days old” or “The Highland Cradle,” one will do as well as the other; if you want a “dear little girl,” see the Princess Royal standing on her mother’s knee in the picture of “Her Majesty and Children” of 1842, or the girl in our engraving of a “Lad and Lassie;” if a manly boy, either the little fellow with the antlers in “The Forester’s Family” or “Lord Cosmo Russell on his Pony Fingall” will serve your purpose; if you want an imaginary picture of the plain unaffected beauty of happy childhood, observe the group on the downs in “Time of Peace.” No wonder that a man who could so fully feel the spirit of childhood and could paint it with such truth and niceness of discrimination, and with such an utter absence of what is popularly called “nonsense,” should find his way to the popular heart.

We have said enough. Nobody need be told about the depth and truth of his pathos or the variety and directness of his humour, the two great sources of popular enjoyment in his pictures; nor need we point out at length how the sentiment kept the humour sweet; and the humour kept the sentiment true, or how the two together enabled the artist to raise the painting of animals into the rank of intellectual and poetical art. We have fulfilled our purpose, if we have shown that the man behind his work was seen through it—sensitive, variously gifted, manly, genial, tender-hearted, simple

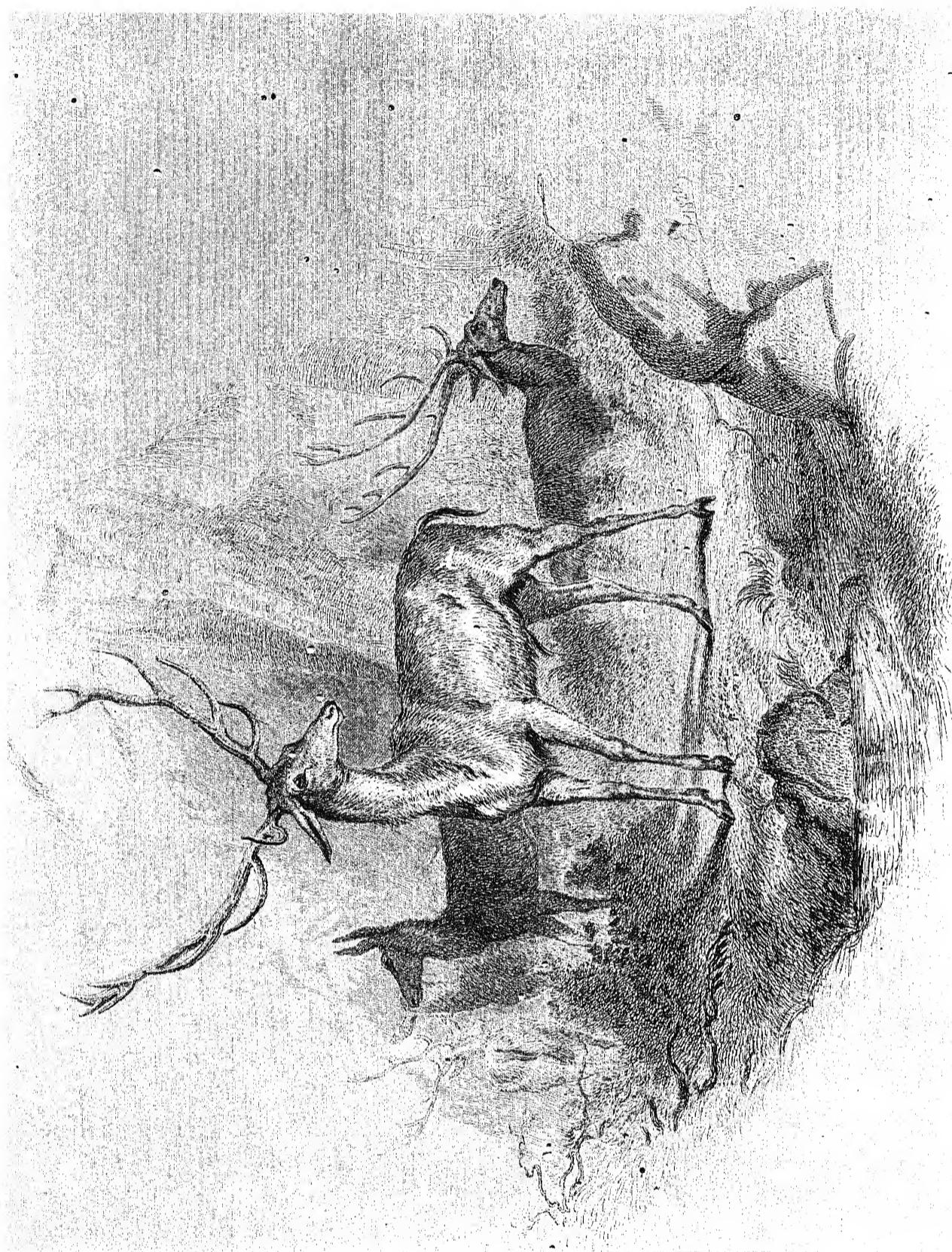
and unaffected, a lover of animals and children and humanity ; and if any one wishes to see at a glance nearly all we have written, let him look at his own portrait painted by himself with a canine "connoisseur" on either side.

In illustration of this essay, we append a list of his more celebrated pictures and one of his portraits, both compiled from Mr. Algernon Graves's accurate and almost exhaustive " Catalogue of the Works of the Late Sir Edwin Landseer, R.A " The former list is not intended as a critical or exhaustive selection, some pictures are inserted and others omitted without regard to their artistic merit, and we may be mistaken as to popularity Its only object is to give a short chronological index of his art-life, more useful for general reference than a complete list of his works



IN THE GLEN.





C. G. LEWIS. SCULP:

SIR E. LANDSEER, R.A. DELT:

IN THE GLEN.

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IN THE GLEN.



HIS drawing is especially interesting as one of Landseer's first studies of the deer, an animal with which his after-fame was to be so much associated. It was drawn in 1820, or when the artist was eighteen years old, and four years before he went to Scotland for the first time or had the opportunity of seeing deer in a wild state. In the same year he made several sketches of a design called "The Chase," one or more of which is in the possession of the engraver of this drawing, as are also other studies of different parts of the deer—eyes, nose, ear—which show his great interest in the animal and his determination to learn him thoroughly from the tip of his horns to the soles of his hoofs, but this is the only *group* of deer which, as far as we know, he attempted before his departure with the late Mr. Charles Leslie, R.A., on a visit to Sir Walter Scott at Abbotsford in the year 1824. Though an accomplished artist at this time, and able to draw most animals with perfect skill and knowledge, and though already celebrated as a painter of compositions of such importance as "Fighting Dogs getting Wind," "Alpine Mastiffs reanimating a Distressed Traveller," and "A Lion enjoying his Repast," he yet had not made any mark in either of the subjects of our engraving, viz. deer and Scottish scenery. There is no royal road to learning or to painting, and the master of the dog and the lion had to go to school before he could also be master of the deer and the glen. No school was ever more delightful to the pupil or more successful in the results of its teaching than Scotland to Landseer. From the time that he first saw it a change is observable in the man and his work, it taught him his true power, it freed his imagination, it braced up all his loose ability, it elevated and refined his mind, it developed his latent poetry, it completed his education.

IN THE GLEN

Except, however, as an example of what he at this time could not do, this sketch has little interest. In composition it is, for Landseer, peculiarly angular and unlovely, and, except for a certain truth in the attitude of expectancy, it has little which reminds us of Landseer even at his earliest period. His drawings of "The Chase," to which we have alluded, are far more distinguished, both by grace and truth of drawing. But if this drawing shows an attempt at a composition beyond his power, because beyond his knowledge and experience, it also shows that the deer had already deeply affected his imagination, and that both the animal and the scenery of its haunts were likely to take a leading part in his future compositions as soon as opportunity enabled him to study them. That they did so we all know to whom such pictures as "The Challenge," "The Sanctuary," "The Monarch of the Glen," "Night" and "Morning," and "The Children of the Mist," rank among the things of beauty which are a joy for ever.



CHEVY CHASE.







CHEVY CHASE



HIS picture is remarkable in Landseer's history as the only ambitious composition of the historical order that he ever painted, and also because it was exhibited at the Royal Academy in 1826, the year when he was elected an associate of that body. It has been stated that this picture led to his election, but this is not likely, as he had already painted pictures of greater power if of less pretension, and it had probably been long intended to elect him at the earliest possible opportunity. We are told that by the rules of the Academy no artist, however precocious, can be made an associate until he has attained the age of twenty-four; so that Landseer could not have been elected earlier even if there had been a vacancy.

This picture is full of action, and shows much cleverness in composition, but it is too evidently an imitation of Snyders in the dogs and of Rubens and Vandyke in the figures to be interesting as a whole. There is a medley of styles and feelings throughout. The dogs, though very vigorous, show strange confusion of ancient and modern types; that in leash on the left is like one of Snyders' savage hounds, while that under the deer's head, with the mouth open and eyes starting from their sockets, is more like a bulldog, and is in fact taken from a drawing by Landseer of "A Bull attacked by Dogs," executed in 1821, with the jaws a little lengthened to make it look like a hound. The resemblance between this picture and the drawing in the general grouping of the animals proves this fact beyond question.

There is a great deal of spirit in the horses, which may be said to be the only horses Landseer ever drew with any fire or strong action, but the gestures of the men are conventional and stiff, and the face of the gentleman on the white horse is expressive of nothing except a wonder what in the world he is going to do with his

CHEVY CHASE

hawk. But the most absurd things in the picture are the bows, which are too small and badly strung. The archer on the left has grasped his in the wrong place, and his string is so loose that the arrow would scarcely fly as far as the stag, and could not hurt the nearest dog. The only thoroughly satisfactory part of the picture is the dead doe.

The subject of the picture is the old ballad of Chevy Chase, of which Mr. Henry Morley gives the following account in his collection of "Shorter English Poems"**—

"A *chevauchée* is the French word for a raid over the enemy's border, familiar to the English while they possessed settlements in France, and representing such attacks as were often made by the Scots, who were at that time allied with the French against England. The famous battle of Otterburn, fought on the 19th of August, 1388, came of a *chevauchée*—the word corrupted into 'Chevy Chase'—by James, Earl of Douglas, with 3,800 men, which were met by the English under the two sons of the Earl of Northumberland. The corrupted name for a *chevauchée* was translated into 'The Hunting of the Cheviot,' a confusion easily made, since there are Cheviot Hills in Northumberland as well as in Otterburn. In the oldest extant version of 'Chevy Chase' the name means 'The Cheviot hunting-ground.' This version is in a manuscript in the Ashmolean Collection of Oxford. It was printed by Thomas Hearne in the year 1719, in his preface to an edition of William of Newbury's 'Chronicle.' Its date seems to be about 1500, and, if not the original, it is much nearer to the original than the version given in Percy's 'Reliques,' and, perhaps, it may be the same of which Sir Philip Sidney said, 'I never heard the old song of "Percy and Douglas" that I found not my heart moved more than with a trumpet, and yet it is sung but by some blind crowder' (fiddler) 'with no rougher voice than rude style.'"

Both this and Percy's version will be found in Mr. Morley's book. The *chevauchée* ended in the death of both Percy and Douglas, and many more besides.

"This battle began on Cheviot an hour before the noon,
And when the evening bell was rung the battle was not half done,
They took on either hand by the light of the moon,
Many had no strength for to stand in Cheviot the hillis aboon
Of fifteen hundred archers of England went away but fifty-and-three,
And twenty hundred spearsmen of Scotland but even five-and-fifty."

¹ One of the volumes of "Cassell's Library of English Literature."



THE DOG AND THE SHADOW.



C. COUSEN, SCULP

THE DOG AND THE SHAD OW

SIR E. LANDSEER, R. A. PINT.



THE DOG AND THE SHADOW.



UR engraving is taken from the picture which was exhibited at the British Institution in 1826 and presented to the nation in 1857 by Mr. Sheepshanks. It is a very good example of his early manner of painting, when he almost rivalled the pre-Raphaelites in the elaborate detail of his work. What, however, he lost in his afterwork in the way of minuteness of finish he gained in breadth and freedom, and his pictures did not lose any truth except of detail. The landscape in this picture is one of the most careful of all his studies of English scenery, and would be a delightful picture even without the dog, although the colour is not altogether pleasant or natural. To make his landscapes thoroughly enjoyable, he needed the mist of Scotland or the variegated hues of the distant hills to soften the crude green of his herbage. The colours which are most provoking in Landseer's work are his reds and his greens, especially his bright reds, as in the piece of meat or liver, which the dog is holding in his mouth, and which is more like a huge gout of sealing-wax than anything else. This red is constantly appearing in his pictures in dog-collars, garters, and plaids, and is always as crude as an excoriation. From it we have first fully realised, accounted for, and sympathized with the feeling of a bull to a red shawl. We trust that no bull will ever be admitted into the National Gallery, otherwise we then shall have seen the last of many of Landseer's finest pictures. Less irritating, but scarcely less objectionable, is the dirty red which he lays on his floors in druggets and rugs, as in "Suspense," or covers his tables with, as in "The Cavalier's Pets," and which half spoils the pleasure of looking at these and others of his pictures.

Otherwise, in the careful drawing of the trees and grass and docks and rushes, the clearness of the water, and the character of the dog, this little work is a gem, and

THE DOG AND THE SHADOW

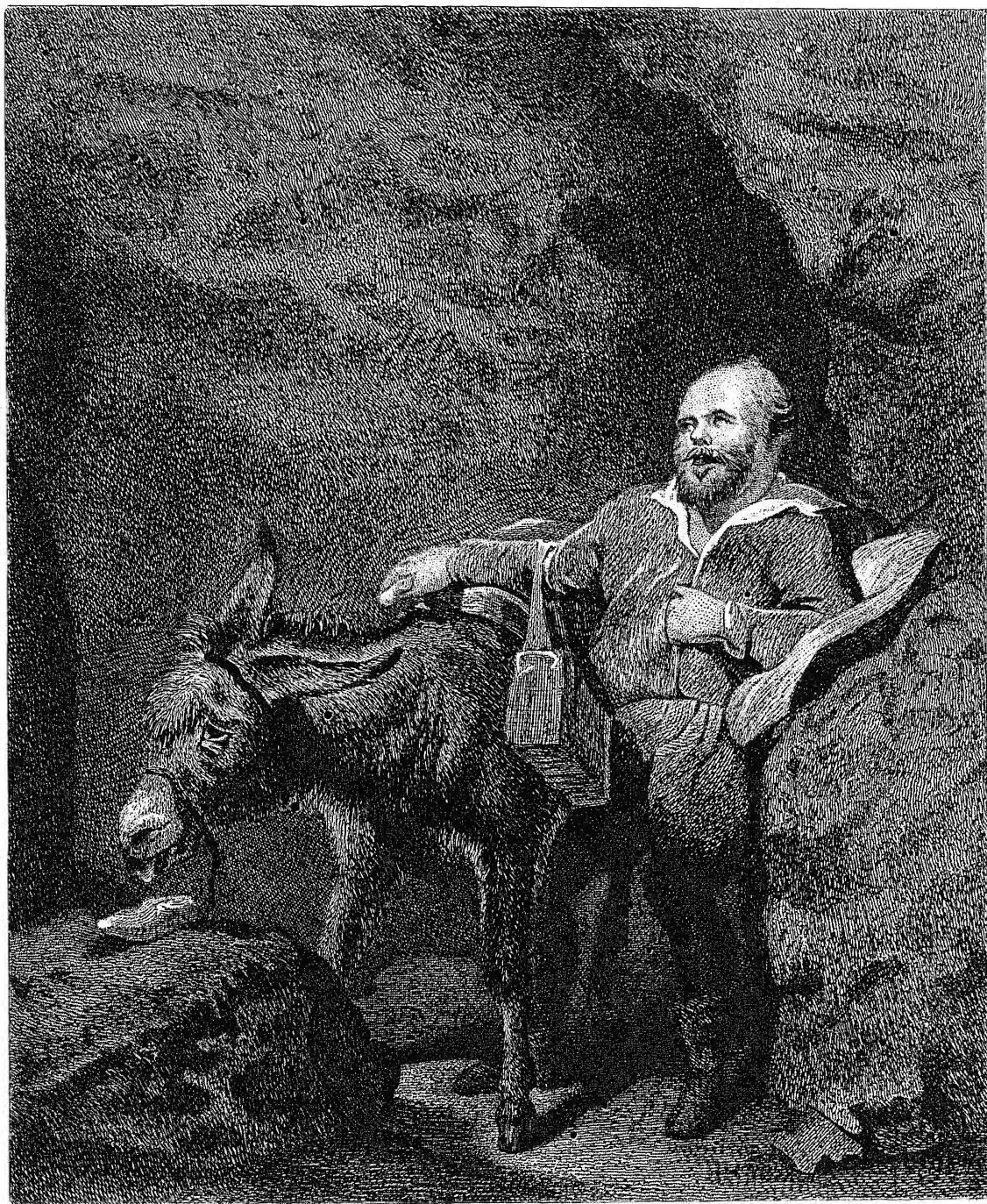
despite our remarks as to the colour, there is a brightness and sparkle about the painting which is refreshing to the eye.

This, with the exception of "The Bull and the Frog" and "The Ass and the Thistle," both unengraved works, is, as far as we know, the only fable illustrated by Landseer—a fact difficult to account for except on the ground of the hackneyed character of such subjects as "The Fox and the Grapes" and "The Hare with many Friends." If, however, he had treated them all with such gaiety and originality as "The Dog and the Shadow," they would have been well worth doing. His knowledge of animals and his special gift of humour would have enabled him to distance all competitors, and have given ourselves and our children a perennial feast of enjoyment. But this is only one of many instances in which we seem to perceive the disinclination of Landseer to use his powers in illustration of the thoughts of others, although he showed his talent in this direction in many instances, of which the most notable are his pictures from "Comus" and the "Midsummer Night's Dream."



SANCHO PANZA.

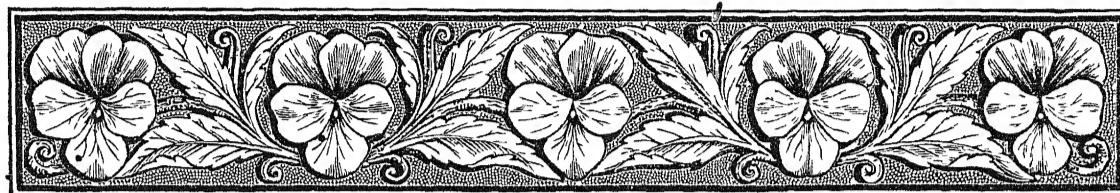




SIR E. LANDSEER. R. A. DEL'.

C. G. LEWIS. SCULPT.

SANCHO PANZA.



SANCHO.



HIS picture was painted in 1824, and presented to the nation by Mr. Sheepshanks in 1857. It belongs to a very rare class of Landseer's works, viz. those in which he endeavoured to realise the conceptions of others. He probably felt that this was a field in which he could not rival his friend and brother-artist, Mr. Charles Leslie, with whom he paid a visit to Sir Walter Scott at Abbotsford in the year when this picture was executed. As far as Sancho is concerned, it does not add anything to the conception of this character by Leslie, and the drawing of the figure is not altogether satisfactory, but the donkey is excellent. It is a pity that these two friends could not have painted the subject in conjunction; it is one of the very rare instances in which this sort of partnership would be desirable or excusable. At the same time it must be borne in mind that Landseer afterwards, in his illustrations to the *Waverley Novels*, showed a power of catching the spirit of an author and the character of his creations far greater than is perceptible in this picture of Sancho. His "Edie Ochiltree" is a study fine in feeling and grand in design, and his "David Gellatley" does not by any means suffer by comparison with those spirited hounds, "Ban and Buscar," while the composition in which the False Herald, in "Quentin Durward," is being pulled down by the dogs is, perhaps, the finest of all the illustrations to the novels. In the *Art Journal* has lately been published a wood engraving of a sketch to illustrate the "Lady of the Lake," where the stag, the "monarch of the waste," is near the finish of his terrible chase, still hotly pursued by the two black hounds of St. Hubert's breed. Though the merest sketch, the fury of the chase is expressed in a manner well worthy of the spirited lines it illustrates, and we think that in not cultivating his talents in this direction he missed an opportunity of displaying powers of a very rare

SANCHO

kind. However, seeing how much he did for us, and in how many ways he worked for our delight, it is ungrateful even to suggest that he might have done more. "Don Quixote" was one of those works specially suited to his powers. His Don would have been certainly spirited, but his Rosinante assuredly the finest ever drawn. That he did contemplate other illustrations of this masterpiece of Cervantes is proved by a sheet of drawings lately engraved in the *Art Journal*, and called "At the Fair," which is evidently a set of studies for the famous scene in which the Don determined to engage the lions of the travelling menagerie. In this there is a figure of the Don throwing himself into an attitude of defence to meet the fearful onslaught of the wild beast, though very tiny, it could scarcely be more suggestive of the Don's character.

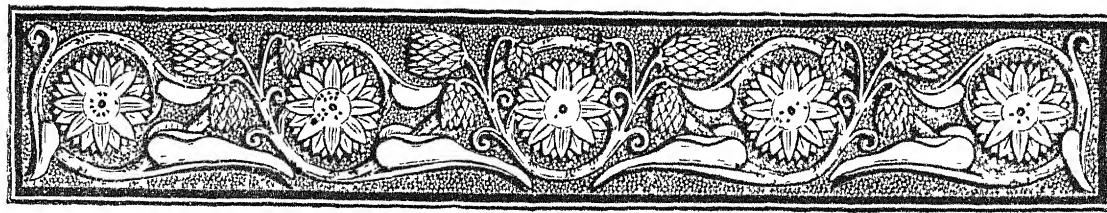
COMICAL DOGS.



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THE BEGGAR.



THE DEATH OF THE STAG.

IN 1830 was exhibited a picture called "Death of a Stag in Glen Tilt," in which were introduced portraits of John, fourth Duke of Athole, of the Honourable George Murray, John Crerar, Macintyre, and Charles Crerar, and which is now in the possession of the Duke. This is possibly one of the sketches for the picture, two of which were sold at Christie's on the 18th of July, 1874, for £32,* but it is not one of them, as they were in oil, whereas this is evidently a drawing in pencil or chalk. As a specimen of the beauty of his sketching in either of these it is very interesting. We can trace, as we cannot in an engraving from a picture, the manner in which the artist obtained his effects, and the meaning of every touch. For a piece of slight but masterly work nothing can exceed the two dogs on the right, in which the shape and expression of the dogs, the character of the hair, the curl of the tail, and the bones and muscles of the body are perfectly indicated with the fewest, the lightest, and the surest of touches. The deer itself, though full of beautiful and expressive work, in which not a stroke is wasted, does not seem to us to be quite as satisfactory. Whether from some disturbance of natural formation caused by the tying up of the leg, or some fault in the drawing or in the engraving, its shoulder and elbow do not seem to be fully accounted for, and the dog on the left seems unfinished and ill-proportioned compared with the others, although more work seems to have been devoted to it in parts.

Altogether, however, this drawing is a fine example of his manner of treating these scenes, partly portrait, partly illustrations of sport and animal character. Deerstalking

* Catalogue of the works of the late Sir Edwin Landseer, R.A. compiled by Algernon Graves and published by Messrs. Henry Graves & Co

THE DEATH OF THE STAG.

was the sport in which he took most pleasure, though rather as an artist than a sportsman. There is a characteristic story in Mr. Stephen's interesting memoirs of the artist which tells how one day, when a magnificent stag was passing within shot of Landseer, he thrust his gun hastily into the hands of the attendant gillie and took out his sketch-book instead. But to his pleasure in the sport, whether as an artist or a sportsman, we owe the greatest number and some of the finest of his works. Besides those pictures which we all know so well, such as "The Drive of Deer," "Crossing the Bridge," "A Monarch of the Glen," "Stag at Bay," "None but the Brave deserve the Fair," &c., &c., he drew two series of drawings mainly illustrative of the sport, one of six and the other of twenty, named respectively "Deerstalking" and "Forest Work," both of which have been engraved and published. And the sport may be said to be indirectly the origin of his other works of finer sentiment in which the deer is the central interest, such as "The Sanctuary," and "Night" and "Morning."



COMICAL DOGS.



T is not the dogs who are comical, but the artist. It is he who has given the extra touch of slyness to the gentleman's eye, and cocked his hat on his head at the precise angle needed to emphasize the expression and make the figure a caricature of the "sly dog," of humanity, it is he who has put the mobcap on the head of the lady and thrust a pipe into her mouth, so that she looks like nothing in nature or out of it. The only humour of this dog is his or her absurdity. The attitude of begging suggests a mendicant, but this idea is contradicted by the well-took appearance of the animal and the cleanness of the cap. It also suggests the doggy habit of "begging" for food, but with this idea the pipe is in antagonism. The whole picture is a mere whim of jocosity, at which we only smile, because we know we are meant to do so, as we laugh when papa tries to be funny, and are afraid that we may be thought to underrate the richness of his humour or to be set down as stupid for "not seeing it."

Landseer's pictures of "set" humour may be divided into three classes. 1. In which he uses nothing but the natural expression and character of the dog to suggest qualities which also belong to man. This is the highest class, to which "Dignity and Impudence" and "There's no Place like Home" belong. 2. In which he strains their natural expression to caricature humanity, as in such pictures as "Alexander and Diogenes" and "Laying down the Law" 3. In which he only makes the dogs ridiculous, as in the present picture, for the purpose of "raising a smile."

The second class is one in which he showed such rare power and such a fine sense of humour of a playful kind, that we should have been sorry to miss one of his pictures belonging to it. The finest of all of these for the variety of its humour and cleverness is the "Alexander and Diogenes," but that which contains the finest study of

COMICAL DOGS

character is the "Jack in Office," in which the "Jack" really belongs to Class No. 1, and is a repetition with slight difference of expression of "Low Life," that wonderful butcher's dog—dog and nothing else. Like that animal, the terrier in this picture of "Comical Dogs" was to be again used to play his part among the "performing dogs" of Landseer. He is evidently the original of Diogenes, with his expression slightly altered to express a wily cynicism rather than a "knowing character." As Diogenes his humour is intelligible and has a purpose, and makes, perhaps, the best head in a picture in which (if we once allow that we are looking at an intentional travesty of human life, where the native character of the dog is meant to be subsidiary to the variety of human expression which it is possible to convey by canine features and forms) there is no head, or indeed tail, which is not admirable.

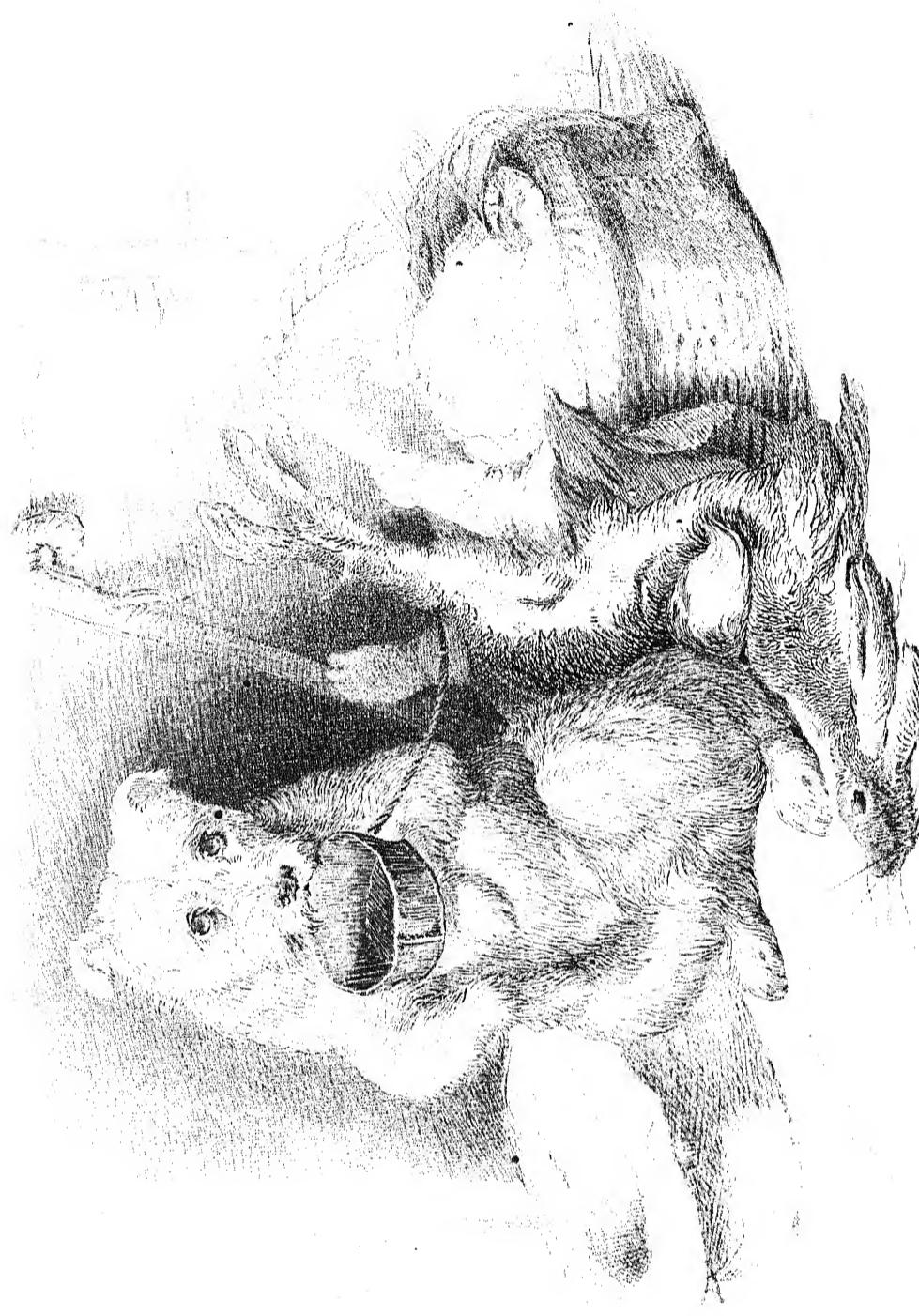
But Landseer, though he sought to give a new interest to his pictures of dogs by such expedients, never needed that the humour should be successful. There is quite enough in this picture of truth of dog form and dog character to make it interesting, even if we treat the facetiousness of it with greater disdain than it deserves—a fault common to some critics of Landseer, who seem to think that any indulgence in his whims as a man was unpardonable to so great an artist. Rather we ought to be pleased at exhibitions of playfulness which show the simplicity of his disposition, and to remember that it was the irrepressible strength of his sense of the ludicrous which kept his pictures of sentiment and terror free from the taint of either sentimentality or melodrama.



THE DEATH OF THE STAG.

J. C. ARMITAGE SCULPT

THE IRVING STONE





THE BEGGAR.



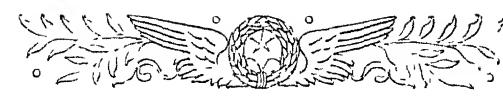
MONGST the many intellectual qualities of the dog there is none more thoroughly human than the facility with which he learns to "beg." He scarcely needs teaching; once assured that it produces satisfactory results, and he does it as matter of course. The only difference between him and man in this respect is, that when man is useless the dog begs for the man; when the dog is useless—man shoots him.

It would be strange indeed if an artist so deeply learned as Landseer in the natural and acquired habits of the dog had left no record of this, perhaps, his most important accomplishment. He left several, and this is the earliest and the worthiest, for this dog is begging for a purpose. It was probably intended at first for a blind human beggar's dog, or the hat and stick would not have been introduced, but it was afterwards engraved on a card for soliciting contributions to the Royal Schools of Industry, to which the hat and stick are scarcely appropriate. On the other hand, the baby and the game are not more appropriate to a blind man, who has enough to do to keep clear of obstacles, without carrying a baby in a basket and a hare. However, the expression of the dog is quite plain, and says "give;" whether he means "drop a coin into my pannikin" only, or "either drop a coin or give me some food for the baby" (who is rather young to eat game), does not matter. Even Sir Edwin, with all his power, could scarcely have expressed the exact form of donation present to the mind of the dog. It is so very unusual for any part of one of Landseer's compositions to be unintelligible or out of keeping with the rest, that we feel sure that there must be some special reason for the apparent confusion of two ideas, and we think it most probable that the dog was originally drawn as a poor man's dog, and the baby and the game afterwards introduced to make it applicable to the charity.

THE BEGGAR

Another charitable card for which he furnished a design has a terrier watching a rat's-hole, with the legend "Dead for a Ducat!" The connection of this with the charity is still more inexplicable than the hat and stick.

"The Beggar" was etched by Landseer himself in 1824, and forms one of the set of seventeen of his etchings which have been published. Another beggar of a very different class was beautifully etched by him for the Queen at Buckingham Palace. The occasion was on July 2, 1842, when he and Mr. Thomas Landseer—his brother, and most sympathetic engraver—had brought to the palace some plates already prepared for the use of her Majesty, who herself etched many of Sir Edwin's sketches. On one of these Sir Edwin drew rapidly a profile-portrait of the Queen's favourite Scotch terrier, Islay, in the attitude of begging. Though rapid, the etching was perfect in finish and expression of character, form, and fur. About half an hour was occupied in completing the plate, and it was immediately afterwards "bit in" by his brother, her Majesty being present during both operations. The biting took ten minutes, forty in all being the whole time occupied in producing one of the most beautiful little etchings ever executed. The plate was claimed by the Queen, who sent impressions of it to Sir Edwin and his brother, reserving all the rest for herself and friends. The same dog, Islay, was also painted (full-face) in the same year, and engraved for the set of her Majesty's "Pets" by Mr. Thomas Landseer in 1874. Islay had also been painted and exhibited at the Royal Academy in 1839 with a Macaw (Lorie) and Love-birds. This picture is well known by the engraving by Mr. C. G. Lewis, executed in 1844, and a smaller one by Mr. W. T. Davey in 1851.



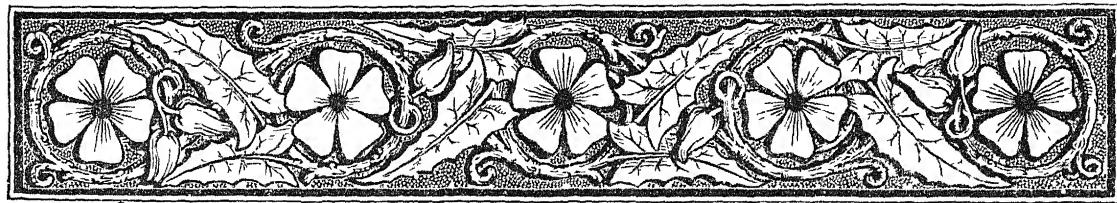
HARVEST TIME IN THE SCOTTISH HIGHLANDS.



HATTEVEST - TIME IN THE SCOTTISH HIGHLANDS.

C. G. LEWIS, SCULPT

SIR F. LANDSEER, R. A. M. A.



HARVEST TIME IN THE SCOTTISH HIGHLANDS.



HIS is the original sketch for a picture that was exhibited in the Royal Academy in 1833, under the title of "Harvest in the Highlands." It is one of the very few pictures in which Landseer shared the labour with another painter. We only know of four other instances. One of these was "The Bull and the Frog," a picture of 1822, in which the landscape was painted by Patrick Nasmyth, another is his picture of Geneva, in which, at his request, while the picture was hanging on the walls of the Royal Academy during the "varnishing days" in 1851, Mr. David Roberts inserted the arch and the church tower; the third is a dog which he himself inserted in a picture by his brother Charles; and the fourth is an Alpine mastiff which he drew for a drawing by Turner in illustration of Rogers's "Italy." Such partnerships are not uncommon in art. The name of Poelemburg is necessarily associated with that of Both—indeed, Poelemburg seems to have existed only to put nymphs more remarkable for their nakedness than their beauty into the pictures of his brother artist; and in our own time the once famous firm of Lee and Cooper used to yearly cover a large area of the Academy walls with their landscapes and cattle, so that it was a common joke to talk about Cooper farming Lee's land, and Lee taking in Cooper's cattle to grass. Why this partnership was finally dissolved we do not know, but its dissolution did not injure the work of either artist. By it Cooper was able to approach far nearer to his master Cuyp, until his sun-steeped grass became as notable and as stereotyped a feature of his works as Mr. Lee's sunless greens were before, while Mr. Lee's pictures became more varied and unconventional, and were conceived with a feeling for the largeness of nature which he had never exhibited before in so marked a degree.

We cannot be sorry that this was the only picture in which the late Sir A. W.

HARVEST TIME IN THE SCOTTISH HIGHLANDS

Callcott, R.A., assisted Sir Edwin Landseer, R.A., with the loan of a landscape. Except in their affix and suffix there was little in common between the two artists. The gracious amenity of Callcott was a poor partner to the thorough feeling of Landseer, but if there ever were figures drawn by the latter painter that would not look too strong for the diluted beauty of Callcott's landscapes, these shown in our engraving were they. The group, however, is very beautiful in composition, and the animals, as always, full of grace and character, one of them, the foal behind, showing even spirit. The group was a little altered in the picture, the figure in the cart being left out, but as it is scarcely discernible in the drawing the loss was not appreciable.

The picture altogether was the feeblest of Landseer's pictures of the life of the peasantry in the Highlands. He had already done better in his pictures of Highland interiors, such as "The Breakfast Party," "The Highland Cradle," "The Illicit Whisky Still in the Highlands." But in 1835 he showed his strength both in human and animal character, as well as in landscape, in his famous picture of the "Highland Drovers," but his crowning triumph in this class of picture was not till his "Flood in the Highlands," of 1860.



SAFE.

POOR Pussy, with eyes wide open like an owl, in her nest of safety. We are thankful for the assurance conveyed by the title to the picture, for the two beautiful dogs look nimble enough to spring up to her coigne of vantage. Alas for dog nature! no amount of good breeding and cultivated society has been able to eradicate their original sin. Who shall teach a dog that cats are not proper objects of their wrath and sport? Who shall teach them the distinction between rats and cats, or between certain cats and certain other cats. Their education in this respect does not seem at first sight hopeless. They will respect and even have sentiments of affection towards cats who live in the same house or on the same premises; they will forsake their natural enmity in a common cause against their common enemies, in a common love of their hearth and home and master. The two animals are not incapable of feeling a strong social interest in each other—up to a certain point. Like human beings of different creeds, they will do more than tolerate one another if they dwell in the same place and share community of interest, but let a stranger interfere, and the innate fanaticism breaks out, and cats and heretics become vermin without reference to personal merit. And we, who are wiser and can control of course all these little natural outbursts, whistle off the dogs and call them “naughty.” We take the cat in our arms and call her poor, and yet our blame of the dog is but half-hearted, our caresses of the cat are mingled with contempt. We like the cat to escape, but we like her to be hunted a little. If one of them must die, let it be the cat, always premising that the dog is ours and the cat is not, and always hoping that there will be no more such encounters—till next time. We fear that our original sin is not more eradicable than that of the dog, or why do we enjoy this picture?

SAFE

From a note on this drawing we learn that it was executed in 1838 at Oatlands. The subject of "cat and dog" life was a favourite with Landseer at one time. The earliest example with which we are acquainted is a drawing engraved on wood, in the *Art Journal*, under the name of "The Impending Quarrel," which is ascribed to the year 1818, or when Landseer was sixteen years old, and in the same journal for the year 1848 there is a steel engraving of his picture of "The Intruder," painted in 1819, in which the dog (there is only one) is very much like the terrier in "Safe" in colour and attitude, but it is not so elegant, and has longer and more wiry hair

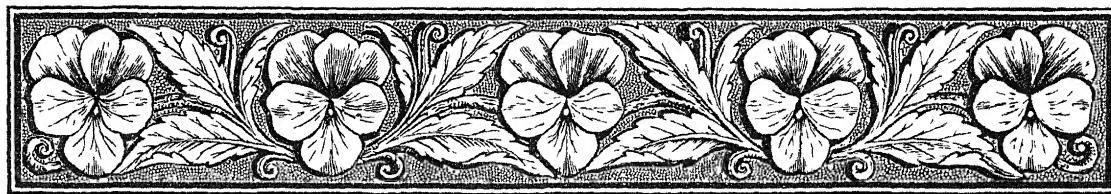
THE STABLE.



GEORGE W. MURKIN
PRINTING & PUBLISHING

818 BROADWAY NEW YORK

G. & LEWIS, SCULPT



THE STABLE.



HOUGH we say it, this is a beautiful engraving—as near an approach as can well be made to the exquisite delicacy of Sir Edwin's handicraft. To praise this handicraft is surely within allowable limits, and if its beauty is shown by our engraving it is surely false modesty to conceal the merit of the engraver. It may be said, perhaps, that we are praising our discrimination in committing the work to such able hands as those of Mr Lewis, but this only shows the ambiguity of meaning often consequent on the employment of the plural number, as the writer had no voice in the matter.

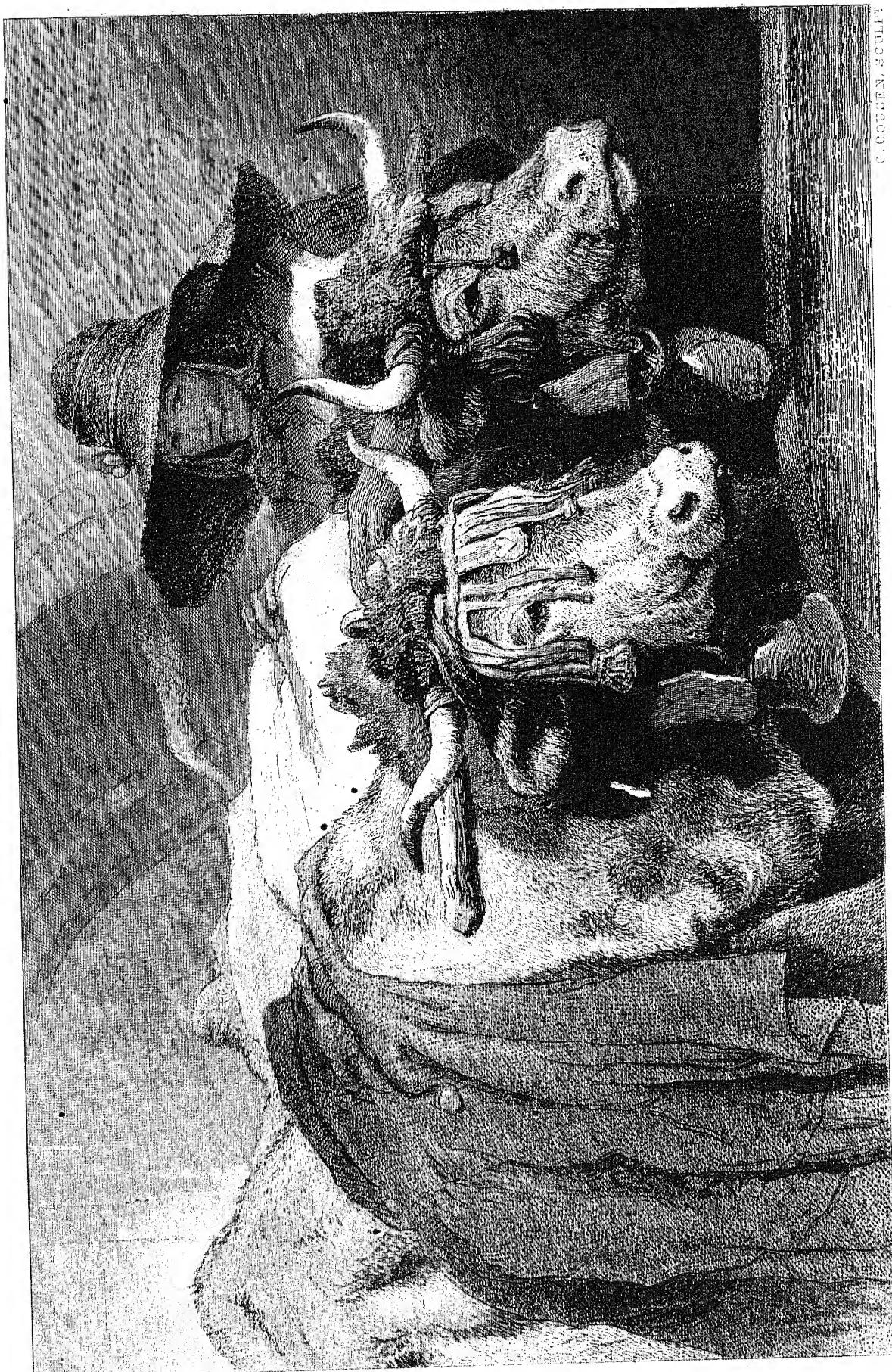
The drawing belongs to a very interesting series of sketches, both of men, animals, and things, taken by the great artist during his tour on the Continent in 1840, the only such tour of any length which he ever took. Though he was only thirty-eight years old at the time, his art was too settled for it to have any great influence on his future work. Except in "Refreshment: a scene in Belgium," exhibited at the Royal Academy in 1846, "A Dialogue at Waterloo,"* the well-known picture commissioned by Mr Vernon but not completed till after his death, and his picture of "Geneva," in which the arch and church tower were inserted by David Roberts after the picture was hung in the Academy in 1851, the artist seems to have made no use whatever of the numerous sketches he made in this tour, a number of which have been engraved on wood for the *Art Journal*, and another of which, "Oxen at the Tank—Geneva," is the next illustration in this volume. And this is the more remarkable as these sketches are full of interest and beauty, and contain enough material for many pictures if combined and worked out as he could have combined

[†] And in this the Belgian peasant was a portrait of David Roberts, R.A.

THE STABLE

them and worked them out. Indeed, most of them needed little except finish to turn them into pictures as distinct from sketches. These horses, for instance, are so fully realised for us that we need no incident or sentiment to make them interesting. They are of themselves sufficient to fix the mind and make it forget all around in the calm satisfaction of sight. Nor do we think that there is any engraving in this volume, which contains others more full of life and sentiment and humour, which will be a greater favourite with the possessors of the volume. They will admire "Chevy Chase," and laugh at the "Comical Dogs," smile and sigh together at the little "Beggar;" but after all they will turn to this simple drawing of horses and dwell upon it, and they will not know or care to ask why.

OXEN AT THE TANK: GENEVA.



C. COVIER, SCULPT.

GOZELIN AND COULEE PLATE. CHENNAI, TAMIL NADU, CHENNAI, TAMIL NADU.



OXEN AT THE TANK: GENEVA



HE sleepy calm of a hot summer's noon was never better shown than in this picture, in which woman and beast seem subdued almost to lifelessness beneath the pressure of the burning rays. Sluggish by nature and slow in movement, it is never difficult to persuade bullocks to come to a stand, but it is seldom that such perfect movelessness as this has been drawn. If it were not for the whisk of the tail one would fancy that the group were in the courtyard of the Sleeping Princess. The woman partakes of the nature of her charges and the spirit of the day, and seems as little likely to urge them forward as they are to move unsolicited.

This is only one of the numerous sketches taken by the artist in 1840, during his stay on the Continent in that year. He had had a severe attack of depression, one of many which from that time forward were to darken his life to the end, and had been recommended to go abroad. All the sketches which he then took are remarkable for their artistic merit; slight and unfinished as many of them are, they show power in every touch, and are moreover all graceful and full of character, whether of men or of animals. The tour extended over some months, during which he visited Belgium, Switzerland, and Austria, much of his time being passed in Vienna. We give an engraving of another of these foreign sketches, called "In the Stable," more beautiful, perhaps, even than this. In both the spirit in which they appear to have been executed resembles more that of his very early work, when he used to go out from his home in Foley Street and sketch animals in the fields which then stretched between there and Hampstead, than the period between, when his sketches became mere indications of ideas to be worked up into pictures. Now, for a time, ambition was set aside and serious work not to be thought of; so, like any other holiday-taker, he drew for his own

OXEN AT THE TANK GENEVA

amusement, and with masterly skill jotted down here an impression and there a humorous fancy, and now and then, as in these, a study which was a picture in itself, a realistic poem of the sight

It is difficult to know what there is in a sketch of this kind which so arrests the attention and keeps it. Is it art? Certainly it is, but the question in what this art consists is not so easy to answer. Would a picture by Callcott, or Ansdell, or Sidney Cooper of such a simple character give so much delight and such prolonged interest? We think not. As far as we ourselves are concerned, we are certain not—not even with all the advantages which colour could give it. Mainly, perhaps, it is the harmony of the composition—harmony of feeling, of line, of light and shadow. The eye is pleased wherever it strays, but its interest is centralized in the three heads. The coat thrown across the back of the nearest bullock, though not a thing of beauty in itself, is of almost inestimable value. It takes away the attention from the body of the animal, which would have competed in interest with the heads, and it breaks up what would have been the too great light of the animal's hide. It, with the whisking tail and the brim of the woman's hat, complete a curve which encloses the heads as with an inner frame, breaks the round of the arch behind, and sympathizes with the curve of the tank below

THREE DOGS.





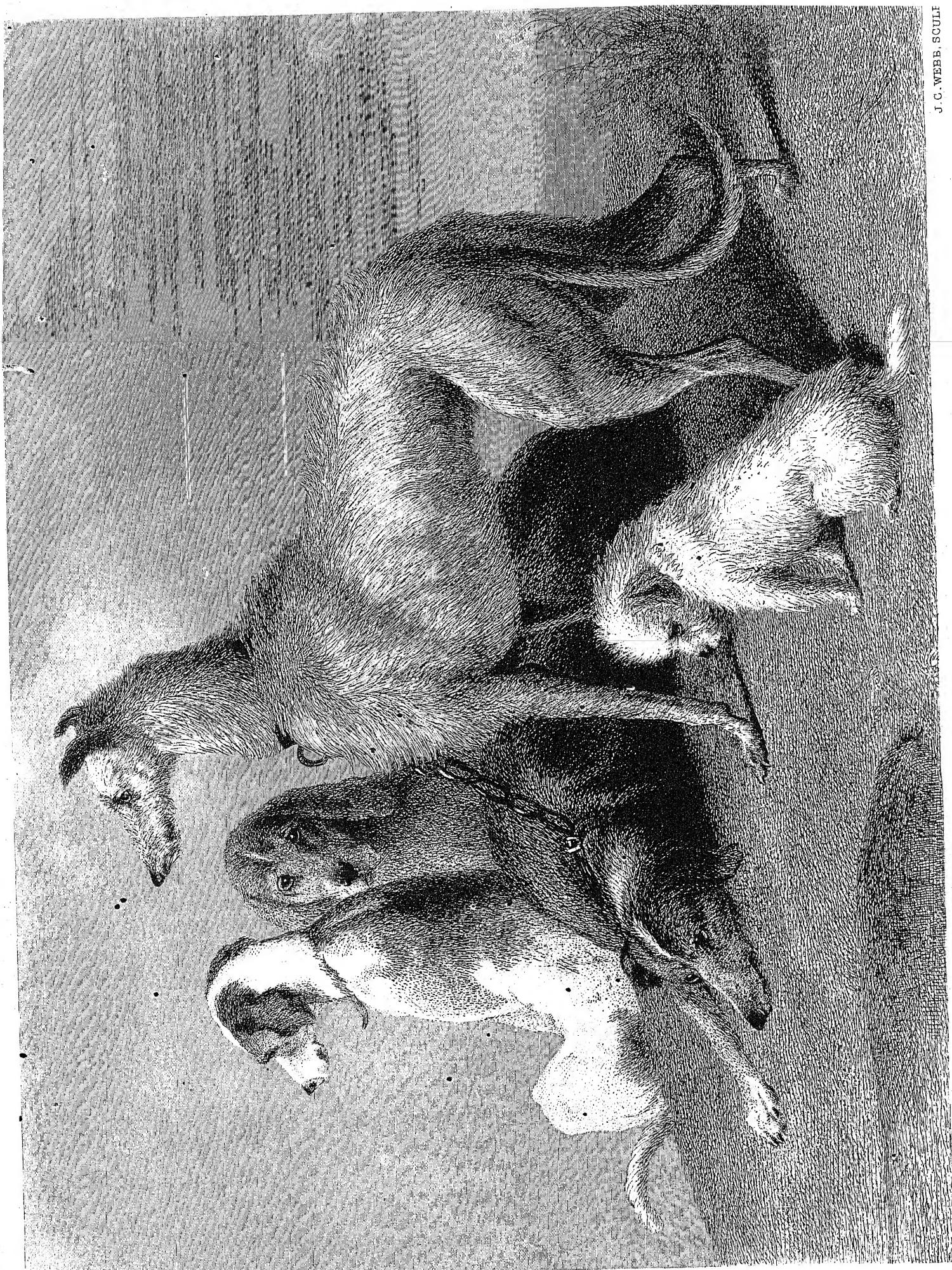
THREE DOGS.

E are unable to discover whose dogs these were, or when they were drawn, but they evidently belong to a period when Sir Edwin's powers were in their prime, probably about 1842 or 1843. It is, however, very difficult to assign a date to his portraits of dogs, as such subjects formed the constant employment of his pencil and brush for more than half a century. It is only safe to conclude that these animals were not drawn either at the beginning or during the last few years of his life. Like portrait-painting proper, *i.e.* of human beings, the portrait-painting of animals may be either very low or very high art, that a portrait may be a very bad or a very good one is another thing; but a good portrait may be only a "likeness"—that is, an easily recognisable representation of physical formation—or it may be a complete epitome of the subject's life and character, as we see in the portraits of Mr. Watts. The possible height to which the art of portrait-painting of both men and animals can be carried is only limited by the character of the subject and the powers of the artist. In the portraits of the three dogs the latter are as great as can well be, in technical skill and knowledge nothing can exceed the drawing and handling of these animals, in conception and grouping not only skill but imagination is shown, meaning by imagination that power of conceiving every object as a distinct and perfect whole at one and the same moment, with every largest or the least part in complete harmony and relation to the others. It is this which gives the stamp of greatness to Sir Edwin's merest studies, and is what we really mean when we apply the term "beautiful" to what is not elegant or otherwise pleasing. This picture is beautiful in all senses. The terrier's beauty would satisfy both the fancier and the lover of æsthetic beauty, it has both breed and beauty of form; but it is conceived and executed in a way

THREE DOGS.

which would have made any dog "beautiful" in an artistic sense. In natural physical beauty it is inferior to that of the other dogs—bloodhounds—whose forms are not only more graceful and grand, with a longer sweep of curve, as well as more definiteness of form, but their faces are more noble, their expression being analogous to that of high thought and deep feeling. No one more fully understood this than Landseer, as may be seen in his ever-memorable picture of "Suspense," in which, without any exaggeration of the expression observable in the faces of these animals, he has produced a pathetic effect, which could scarcely have been exceeded if, instead of the hound, he had introduced a human figure. The characteristic expressions of both descriptions of animals, the hound and the terrier, are exactly illustrated by him in his well-known picture of "Dignity and Impudence." Yet in this picture he has deliberately chosen the less noble type of animal as the principal subject of the picture, and has placed the hounds in the background, and this without in the least disguising the superior expressiveness of the hounds, or, what is more remarkable, making the terrier suffer by the contrast. He evidently did this because the dogs were portraits, and because the terrier was, for some reason, more important than the hounds from the point of view of the artist. Nor is this reason difficult to imagine if the dogs were portraits. The qualities which make a dog or a man valuable from an artistic point of view are very different from those which endear him to us. The footman who stands behind our chair may be magnificent in physique, and have eyes capable of expressing the most elevated sentiments, but we should not care to hang up his portrait; but a painted record of our humblest friend is desirable, quite apart from his outward appearance. Of all dogs there is none with such sociable and endearing qualities as a terrier, especially one like this, whose eye, if it is incapable of a highly tragic expression, is quick and watchful, and ever ready to respond to the humour of his master. These, therefore, are the portraits of three dogs, two of which were admired and one was loved, and the artist, with a skill which he only possessed, has grouped so as to inspire in their beholders the admiration and the love in their due moral proportion.

WAITING.



J. G. WEBB, SCULP.

WATTING.

SIR EDWIN LANDSEER, R.A. PINX.

LONDON, VIRTUE & CO. LIMITED.



WAITING



ESPECTING this picture we will quote the information contained in Mr. Algernon Graves's invaluable catalogue of Landseer's works. These figures, then, are "portraits of Buscar, a Highland deerhound of the original breed that belonged to Mr. MacNeill, a foxhound, bloodhound, and greyhound, from crosses of which the modern deerhound is obtained, and a terrier. The picture, exhibited at the British Institution in 1839 as 'Dogs,' was bequeathed to the nation by Jacob Bell, Esq., in 1859; it was exhibited at the Marylebone Institute in 1859. It was engraved by Thomas Landseer, in 1839, as 'Highland Dogs.' Engraved as the title for Scrope's Book on Deer-stalking." Such is the history of the dogs and the picture.

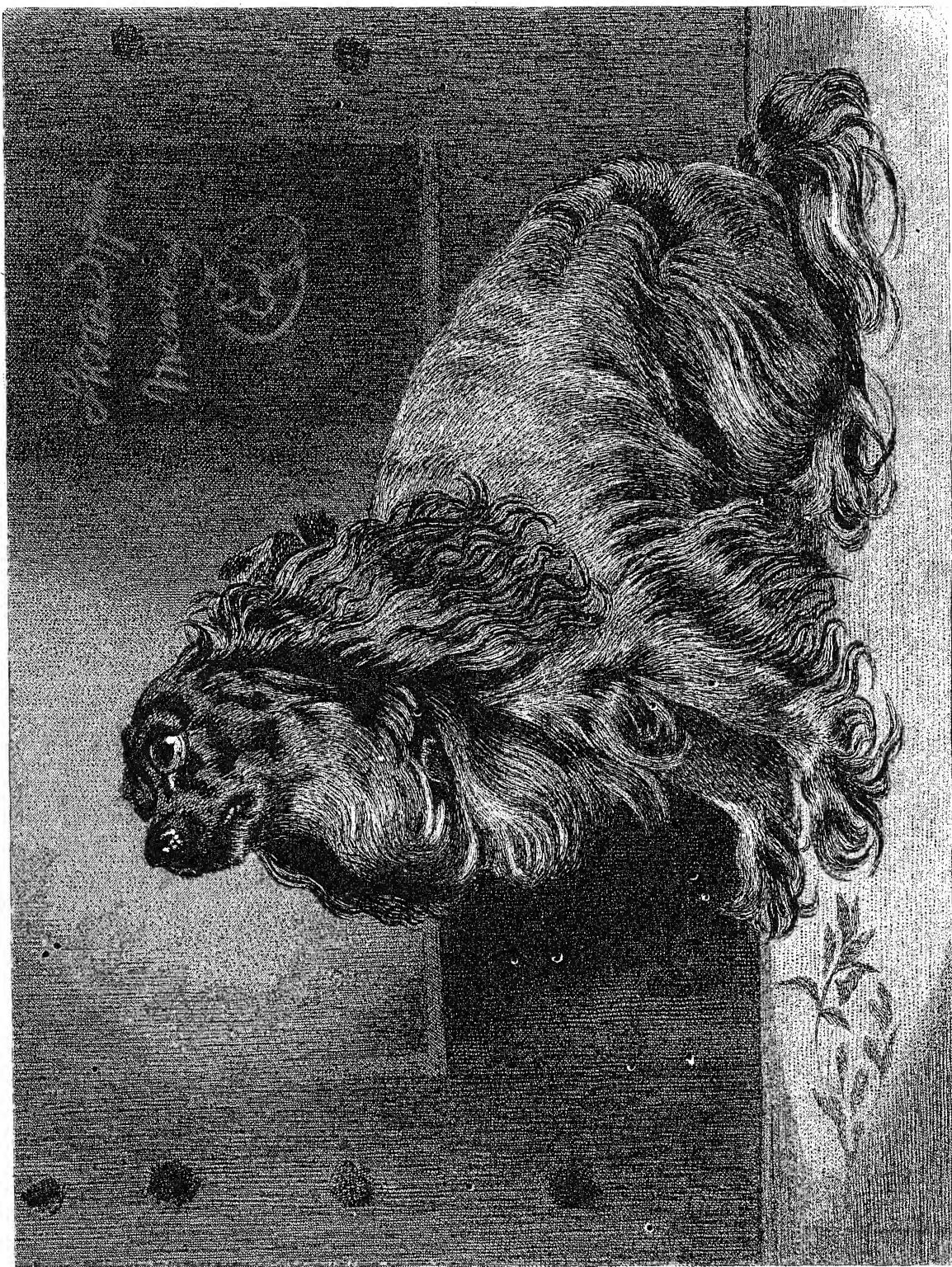
This is more of a mere portrait picture and study of different breeds than anything else. We do not find in it the character and interest which Landseer used generally to infuse into his studies; in this respect it is greatly inferior to "The Three Dogs," of which this volume also contains an engraving. The most expressive is the terrier, who looks as if he knew he was having his portrait taken, and has put himself into an attitude suggestive of watching a rat-hole; though there is no rat-hole to watch.

But it is very interesting as a study of breed, and if we are right in thinking that the standing hound is Buscar, the original breed of deerhound, we cannot help regretting that any attempt has been made to improve upon it. In distinction of appearance, with its long sharp jaws, light wiry body, and crisp hair, it is far superior to the heavy-looking animal at its side, the dreamy beauty of whose eye does not compensate for the loss of the penetrating glance and eager outlook of the older-fashioned animal. But "the old order changeth, yielding place to new," and we

WAITING.

must, we suppose, be content to keep the old deerhound as a memory of the past, bound up with Scott's "Woodstock." But it is a pity that all or most of these changes in the direction of utility should be inseparable, as they seem to be, from a loss of charm and fancy and nobleness, and the æsthetic fitness of things. And it is strange to how great an extent animals mingle with our dreams of romance, our ideas of history, and even our conceptions of the character of the countries in which they live. To us the old style of deerhound seems as necessary to the ideal of Scottish scenery as a horse is to a hunting-field in England or a pointer to sport a turnip-field. And as we cannot help regretting that thatch is not so healthy as slates, and that gabled houses are not so convenient as those with level ceilings in the attics, and wonder why it has been left to us to discover such facts, so we shall in our ignorance of the superior qualifications of the mixture of three noble breeds never be reconciled to the substitution of this triumph of modern science for the grand old figure of the original hound.

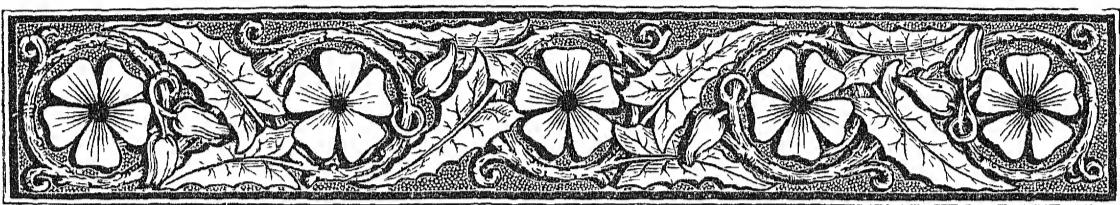
THE PET OF THE DUCHESS.



C. G. LEWIS, SCULPT

THE PERT OF THE DUCHESS.

SIR E. LANDESER, R. A. DELT



THE PET OF THE DUCHESS.

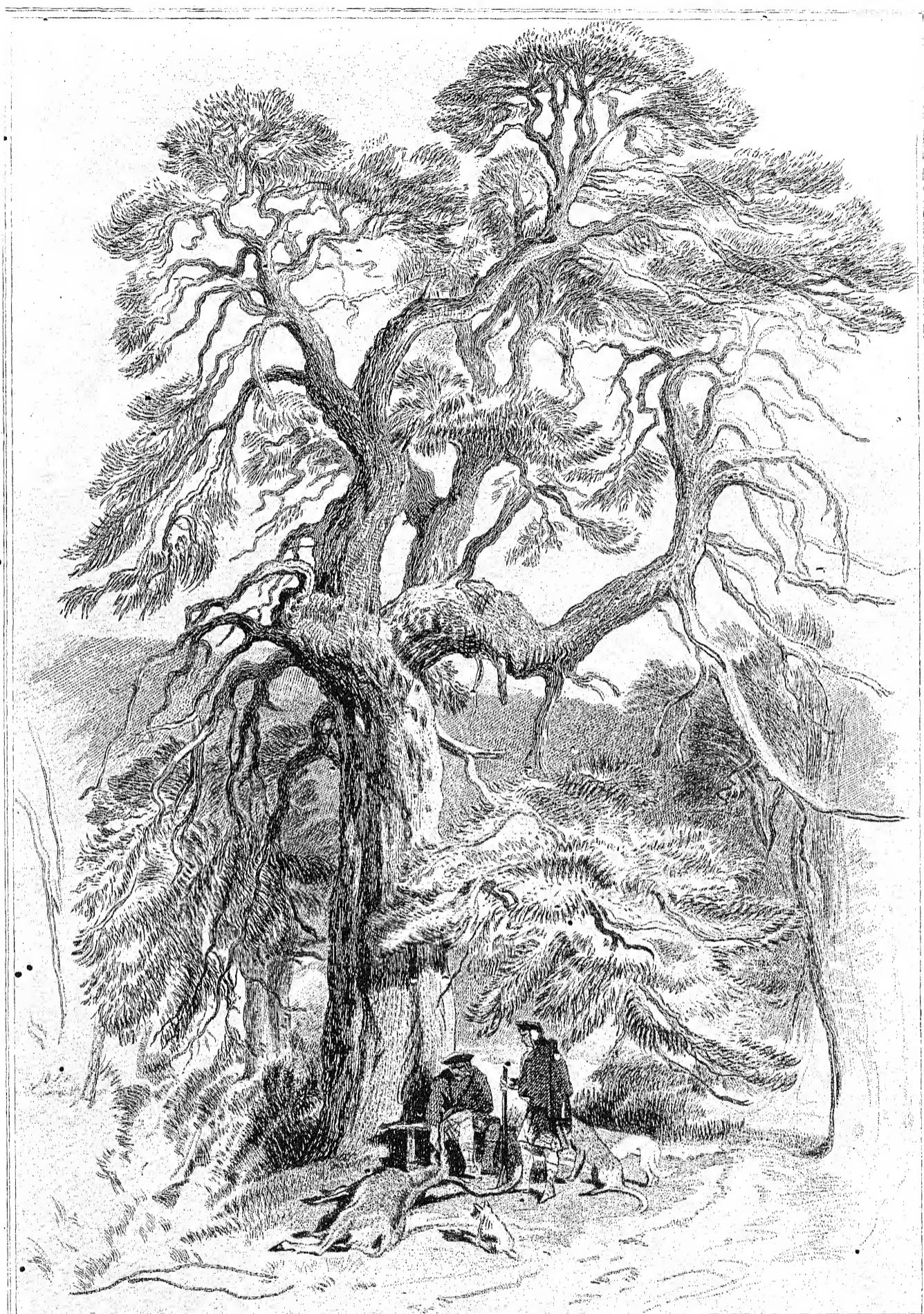


HERE seems to be no limit to the variations of the dog but one, and that is, that however you alter his appearance he still remains a dog. Yet there is often more similarity in appearance and disposition between animals of different species than between a mastiff and a greyhound, a terrier and this "Pet of the Duchess." But the uses to which we turn dogs are as various as their breeds—indeed, they vary as their breeds, and their moral and mental properties change with their breeds and uses. Whoever expected gravity from a toy terrier, or courage from a spaniel? Who dreamt of setting a greyhound to track a partridge, and put a bloodhound at a rat-hole? In this we are more sensible and just than in our expectations and judgments of men. We have a son whom we expect to make his way in the world, to be a model of wisdom and courage, to get prizes at school and honours at Oxford, and to do credit to ourselves in every way, we find instead that he idles his time, that he is vain of his personal experience, that he is something of a toady, that he is nothing more than a popular man in society, and that the chief result of his education has been to surround the frame of his looking-glass with cards of invitation and cover his wall with pictures of reigning beauties. We are surprised, annoyed, angry, we blame him, perhaps quarrel with him, and all because he is "a spaniel." A wife is angry with her husband because he is always thinking, is not ready to go into accounts at any moment she may please, and does not remember to rise at the right moment when visitors are leaving, is not down on the floor instantaneously to pick up her gloves or her fan, and spends too much time in his "den." She forgets or does not know that he is a "mastiff." Perhaps instead of the old sumptuary laws, which made invidious distinctions between the various but equally honourable employments of men, we shall

THE PET OF THE DUCHESS

one day adopt costumes which may indicate what is to be expected of us as social beings. A little variation in the ordinary attire would do, and would help not only others to form a reasonable judgment of us, but would preserve us from interruption in the pursuit of our several tastes. A low waistcoat, for instance, might indicate a man of conversation, whom it might be advisable to ask to dinner, a high one the man of reserve, who is only to be approached on serious subjects, and even then through the post; the absence of gloves might be held to be the indication of courage, and lavender kid an æsthetic taste. This, however, can only happen when men have arrived at such a state of perfection that they have no qualities of which they are ashamed, or such a state of honesty that they will exhibit them without hesitation, or else when the government of the world is intrusted to wise men who will be able to analyze each individual at a glance and assign his costume accordingly. The plan thus begun by the philosophers might go on until all men had gradually attained like skill, when imposture would be impossible, and the use of the law would cease, for our instincts, character, and habits would all be as evident to the most ordinary observer as those of "The Pet of the Duchess."

UNDER THE OLD FIR-TREE.



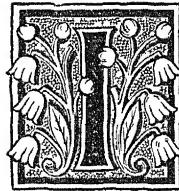
SIR E. LANDSEER. R.A. DELT.

C. G. LEWIS. SCULPT.

UNDER THE OLD FIR TREE.



UNDER THE OLD FIR-TREE.



T is seldom that Landseer gives such prominence to a tree as in this composition, in which it fills nearly the whole space. The scenery which he generally introduced into his pictures was that of the deer forests in the Highlands, in which trees do not form a distinguishing feature, but whenever he drew trees he drew them with great care and feeling, as in "The Dog and the Shadow," the only other composition of his engraved in this volume in which trees are introduced. Lately in the *Art Journal* among the woodcuts from his sketches have appeared two which rival "Under the Old Fir-tree" as studies of tree growth and foliage. One of these is very similar to our present engraving, and although the tree in it is dead and the figures less defined, it appears to us to be superior both in feeling and composition. In it the stag is thrown across the fork of the tree where it divides into two stems near the ground, and the men and dogs are grouped in front and below the level of the trunk in a manner suggestive of the radiation of its roots, and balancing in a measure the boughs above. The other is a very careful and elaborate study of oak-trees.

In this steel engraving we have evidently the portrait of a celebrated tree, remarkable for its age, size, vigour, and the fantastic growth of its branches. It shows the same care and fidelity as the other sketches alluded to; the peculiar fibre of its wood and radiation of its boughs, the form of its crowning tufts, its pointed leaves or spikes, are all given in a way which requires no label to tell the name of the tree represented, or even its variety. It is a Scotch fir with the red bark, upon which the light of the setting sun shines with such beautiful effect—the congener of that stone pine with which Turner used to love to crown his pictures as with an emerald diadem. The poor tree is growing old now; it is partly paralyzed; one huge limb will be tufted

UNDER THE OLD FIR-TREE

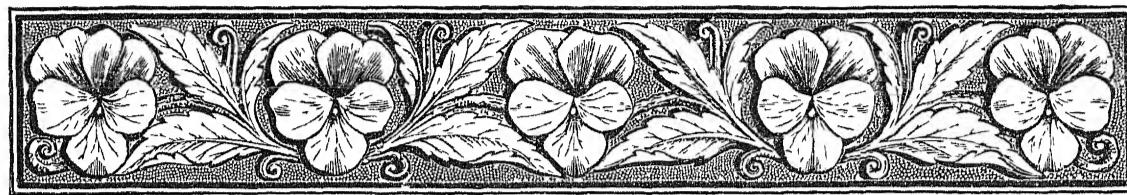
no more with dark green stripes, its topmost boughs are getting thin of shelter for the doves, like the old forester beneath it, its day is nearly done, a few more years and even its lower boughs will cease to feel the rise of the green spring blood, and it will stretch its pitiful bare arms aloft both in summer and winter, unchanged, unclothed, and unburied.

THE EAGLE'S NEST.

THIRTY EAGLES IN E S T.

A. WILMOT, BOSTON.





THE EAGLE'S NEST



HIS is one of Landseer's few pictures devoted to birds, which he, however, frequently introduced into his other compositions, and always with remarkable effect. The eagle formed the subject of his last picture of great vigour, in which his youthful ambition to rival the ancient masters seemed to flash out again. "We mean "The Swannery invaded by Eagles." Except that this is a lake scene and not one on the sea-coast, this picture of "The Eagle's Nest" recalls exactly Tennyson's splendid "Fragment" on the eagle —

"He clasps the crag with hookèd hands,
Close to the sun in lonely lands,
Ring'd with the azure world he stands.

"The wrinkled sea beneath him crawls,
He watches from his mountain walls,
And like a thunderbolt he falls."

In point of time the picture is the forerunner of the verses, which were not published till 1842, whereas the picture was painted in 1833, but both may be said to be contemporary in the spirit with which they look upon nature. They both belong to the nineteenth century in their regard of animals less as objects of beauty or curiosity in themselves than as subjects of reflection replete with poetical and moral suggestiveness, and in this respect if in no other there are many points in which the genius of the Poet Laureate and the artist resemble one another. If there had been a Painter Laureate surely it would or should have been Landseer, for no other painter, albeit he was an animal painter, had such a large and comprehensive nature, and

THE EAGLE'S NEST

reflected so fully the spirit and tastes of the age and his country. In this he resembled Tennyson, whose poetry is the expression of all that is most beautiful and noble in the current thought of his time; and, on the other hand, Tennyson's love for and power of painting the appearance and character of animals is almost unrivalled amongst poets. We seldom think of the owl without the lines—

“Alone, and warming his fine wits,
The white owl in the belfry sits,”

or see the blackbird without a vision of the “cold dagger of his bill” fretting the summer jenneting, or the dragon-fly without quoting to ourselves—

“To-day I saw a dragon-fly
Come from the walls where he did lie.

“An inner impulse rent the veil
Of his old husk from head to tail
Came out clear plates of sapphire mail.

“He dried his wings, like gauze they grew
Through crofts and pastures wet with dew
A living flash of light he flew”

Or how often do we remember in our walks, how

“The steer forgot to graze,
And where hedgerow cuts the pathway, stood
Leaning his horns into the neighbour field,
And lowing to his fellows”

The memory will immediately suggest to many of our readers passages from the same author of equal beauty, all of which if gathered together would make a gallery of animal paintings as true and beautiful in their way as Landseer's in his

This picture was presented to the nation by Mr. Sheepshanks, and is now exhibited at South Kensington.

LAD AND LASSIE.



SIR E. LANDSEER, R.A. DELT.

F. HOLL SCULPT

LADD AND LASSEE.



LAD AND LASSIE.

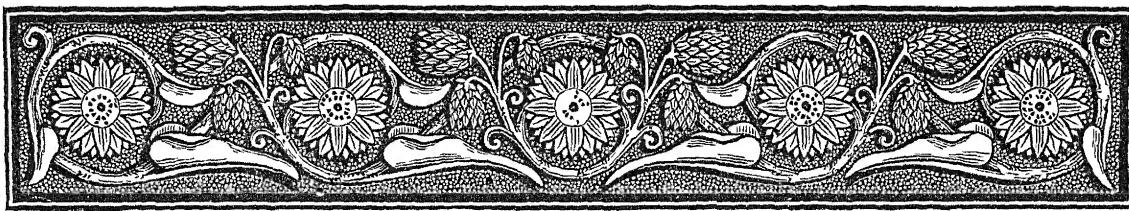


E are glad to be able to include in this volume a specimen of the way in which Landseer drew portraits, and especially the portraits of children. Though not widely known as a portrait-painter, he deserves to be ranked amongst the best of that class who represent the natural character and appearance of their sitters without attempting, like Mr. Watts, to give their full moral and intellectual value. One portrait, however, which he painted, viz. that of his father, now in the possession of Mr. Thomas Landseer, though modestly exhibited as "a sketch," is so beautiful in feeling that we hesitate to place it in any rank but the highest. But his portraits of children were all lovely, and were grouped with great grace and skill with their various pets—dogs, fawns, birds, and ponies. Seeing that he was not himself a father, it is wonderful with what knowledge and sympathy he drew them, showing therein more personal regard for them than Sir Joshua Reynolds, and a fuller perception of their individuality; for there was no mannerism, no perceptible art, no forcing of expression; every little gentleman or lady, or girl or boy, brought with them their own graces and pets, and were painted accordingly, the taste of the artist being only shown in his absence from the picture. But the extreme naturalness with which Landseer drew children has been pointed out so fully in our preliminary essay that this picture hardly needs any further comment. It is, however, specially illustrative of our remarks in one respect which we have not alluded to in our reference to it in the essay, viz. that the childhood is painted so exclusively that it is difficult to say to what rank of society they belong. The handsome, refined, thoughtful head of the boy is certainly suggestive of no mean ancestry, and the girl belongs to an age in which distinction is not very apparent in the nose, but her eyes and mouth are beautiful as children's mouths and eyes of all ranks

LAD AND LASSIE

They are at all events children "of whom any parents might be proud," and it is a drawing which seems to us to be remarkable for its artistic beauty, irrespective of the "names" of its subjects. Though we have been unable to discover the originals, it is very probable they exist at the present moment, and will possibly smile at our want of insight in not perceiving to what rank they belong.

The sketch belongs to her Majesty the Queen, and it has been suggested by a writer in the *Art Journal* that they are, perhaps, children of tenants at Balmoral.



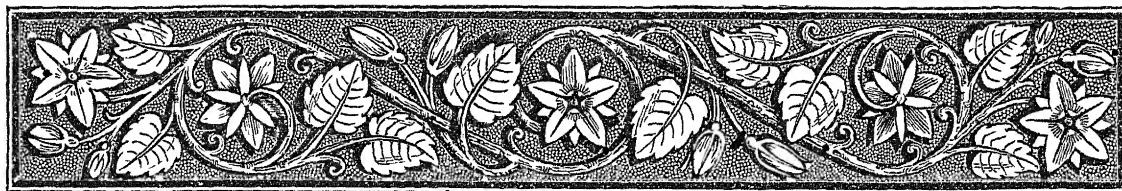
LIST OF PORTRAITS BY SIR EDWIN LANDSEER, R.A.
INCLUDING SKETCHES.

COMPILED FROM MR. ALGFRNON GRAVES'S CATALOGUE OF THE ARTIST'S WORKS

Date of Execution	Date of Execution
1813 C Simmons, Esq., on a pony.	1831. Sir Walter Scott.
1823. Georgiana, Duchess of Bedford.	Lady Rachael Russell. (Little Red Riding Hood)
1824 John Bridgman	Lady Louisa Russell. (Cottage Industry)
The Bedford Family	Charles Mackintosh and Malcolm Clarke.
1825. Lord Cosmo Russell on his pony, Fingall.	(Poachers.) (Getting a Shot.)
Lord Alexander Russell, with Nell, his favourite dog (Hours of Innocence)	Duke of Abercorn.
Lady Louisa Russell feeding a donkey.	1832. Lady Rachael Russell feeding a pet fawn
Lord Alexander Russell, with a pug dog. (The Lesson)	Lady Rachael Russell, with a pet fawn.
Lord Alexander Russell, with a spaniel (The Recompense)	Lady Rachael Russell. (Actress at the Duke's)
1826. Lady Louisa and Lady Rachael Russell.	Duke of Devonshire and Lady Constance Grosvenor.
Duchess of Bedford on a pony	Duke of Devonshire, with Lord and Lady Cavendish.
Mr. Simpson's Coachman. (Waiting for Orders.)	1833. Sir Walter Scott
1827. Hon. James Murray, with a gamekeeper and favourite fawn.	Horatio Ross, Esq., of Rossie, and Charles Mackintosh. (Stealing a March.)
1828. Lord Richard Cavendish, with favourite greyhound and hawks. (The Captain's Friends)	Sir Walter Scott in Rymer's Glen.
Duchess of Bedford, Duke of Gordon, and Lord Alexander Russell (Scene in the Highlands.)	Sir A. W. Callcott, R.A. (Study for Bolton Abbey.)
1829 Himself. (The Falconer)	Hon. Mary Isabella and Cecile Katherine Carington.
Lord Alexander Russell on Emerald.	1834. Lady Georgiana Russell.
Duke of Athole, Hon. George Murray, John Crerar, Macintyre, and Charles Crerar. (Death of a Stag in Glen Tilt.)	Marchioness of Abercorn and Child
	Hon. E. S. Russell and Brother.
	1835. Countess of Chesterfield.
	Countess of Blessington.
	Lady Rachael Russell reading

LIST OF PORTRAITS BY SIR EDWIN LANDSEER, R.A.

Date of Execution	Date of Execution
1836. Present Earl of Tankerville and W. Wells, Esq. (Death of the Wild Bull.)	1842 H.R.H. Princess Royal
Ladies Harriet and Beatrice Hamilton (children of the Marquis of Abercorn).	The Queen and H.R.H. Princess Royal.
Mrs. Lister. (The Mantilla)	Princess Victoria of Saxe-Coburg
Marchioness of Abercorn. (Twelfth Night.)	1843 Her Majesty, H.R.H. Prince Albert, and Princess Royal. (Windsor Castle in the Present Time.)
Lady Fitzharris.	Hon. A. J. G. Ponsonby. (Return from the Warren.)
Viscount Melbourne.	Princess Alice in a Cradle when Nine Days old, with Dandie
Duchess of Bedford.	Lady Evelyn Stanhope.
1837 Countess of Blessington.	1844 H.R.H. Princess Alice, with Eos
1838 Marquis of Stafford and Lady Evelyn (children of the second Duke of Sutherland).	Duchess of Bedford.
John, sixth Duke of Bedford.	1845 H.M. the Queen.
The Hon. Mrs. Norton.	Henry, Marquis of Worcester.
Lady Fitzharris.	1846 Third Earl of Sefton, his Countess, and Lady Cecilia Montgomery, with favourite horses and dogs.
1839 H.M. the Queen.	1847 Her Majesty sketching at Loch Laggan.
Children of Hon. Mrs. Bathurst. (Children with Rabbits)	Van Ambburgh
Miss Eliza Peel, with Fido. (Beauty's Bath)	Charles Sheridan, Mrs. Sheridan, and Child.
Miss Blanche Egerton	1848 John Landseer, Esq., A.R.A.
H.M. the Queen (on horseback)	1850 Duke of Wellington, Marchioness of Douro, and David Roberts, R.A. (A Dialogue at Waterloo)
H.R.H. Princess Mary of Cambridge, with Newfoundland dog, Nelson. (On Trust)	Peter Coutts. (Gillie.)
The Queen and the Duke of Wellington.	Charles Duncan. (Keeper)
Henry, Marquis of Worcester, and Sisters.	1851 John MacDonald (Jager)
1840 Count D'Orsay, Lady Blessington, and Edward Bulwer	John Grant. (Head Keeper)
Nicolo Paganini	1852 Earl of Derby and Right Hon. B. Disraeli (Protection.)
Lady Leveson-Gower.	1854 H.M. the Queen in the Highlands.
1841 Miss Ellen Power, with a bird.	Lady Jocelyn
Frank Sheridan, Esq.	1859 Jacob Bell, Esq
James, Marquis of Hamilton.	1860 Hon. H. Hardinge on a Pony.
Dr. John Allen.	1861 Prince Albert at Balmoral
William, second Lord Ashburton.	1862 Lady Ashburton and Child
1842. H.M. the Queen and Children.	1865 Princess Beatrice on Donald, with Daekc. Himself. (The Connoisseurs)
H.R.H. Prince Albert and the Princess Royal.	1866 Her Majesty at Osborne, with Princesses Helena and Louise
Miss Power, niece of Lady Blessington (Lady and Spaniels)	1867 H.R.H. the Prince Consort's Shooting Party.
Miss Power. (My Wife.)	1872 Lady Emily Peel, with her favourite dogs
Emperor Nicholas of Russia	1873 H.M. the Queen.
Her Majesty and H.R.H. Prince Albert	



LIST OF
SOME OF THE MORE CELEBRATED AND INTERESTING
WORKS OF SIR EDWIN LANDSEER, R.A.

GIVING THE DATES OF EXECUTION AND THE NAMES GIVEN TO THEM WHEN ENGRAVED

COMPILED FROM MR ALGERNON GRAVES'S CATALOGUE OF LANDSEER'S WORKS

Date of Execution		Date of Execution	
1815	Alpine Mastiff.	1834	Highland Breakfast.
1818.	Fighting Dogs getting Wind.	1835.	Naughty Boy
1819.	The Braggart	1836.	Suspense
1820.	Alpine Mastiff reanimating a Distressed Traveller.	1837.	The Drovei's Departure
1821.	Ratcatchers.	1838.	Sleeping Bloodhound.
1822.	Twa Dogs.	1839.	Comical Dogs
1824.	Catpaw.	1840.	Return from Hawking
1826.	Chevy Chase.	1841.	The Shepherd's Chief Mourner
1827.	A Scene at Abbotsford	1842.	A Distinguished Member of the H. S
	Deerstalkers' Return.	1843.	There's Life in the Old Dog yet.
	The Travelled Monkey	1844.	None but the Brave, &c
1829.	High Life.	1845.	Dignity and Impudence
	Low Life.	1846.	Van Amburgh and his Animals.
	Highland Whisky-still	1847.	Laying down the Law.
1830.	Highland Music.	1848.	Otter and Salmon
1831	Breakfast Party.	1849.	The Sanctuary.
	Little Red Riding Hood	1850.	Be it ever so humble, &c
	Getting a Shot	1851.	Defeat of Comus.
1832.	Coming Events.	1852.	The Otter Hunt.
	Hawking in the Olden Time.	1853.	The Challenge.
1833.	Jack in Office.	1854.	Shoeing.
	Harvest in the Highlands	1855.	The Cavalier's Pets.
	The Eagle's Nest.	1856.	Time of Peace.
	Sir Walter Scott in Rymer's Glen.	1857.	Time of War.
1834.	Bolton Abbey.	1858.	Stag at Bay.
	Crossing the Bridge.	1859.	A Drive of Deer.
		1860.	Van Amburgh.

LIST OF THE MORE CELEBRATED AND INTERESTING WORKS

Date of Execution	Date of Execution
1848 The Random Shot	1857 Wait till he rise (Braemar)
Alexander and Diogenes.	1858 The Maid and the Magpie
John Landseer, A.R.A.	1860 Flood in the Highlands
1850 A Dialogue at Waterloo	1861 Taming the Shrew
The Lost Sheep.	1864 Man Proposes, God Disposes
1851 Midsummer Night's Dream	Piper and Pan or Nut-crackers
The Monarch of the Glen	1865 The Connoisseurs.
Geneva	1866 Indian Tent
1852 The Deer Pass	Stag at Bay. (Model)
1853 Night and Morning	1868. Lion on Nelson Monument
The Twins.	1869 Swannery invaded by Eagles
Children of the Mist	1872 Lion and the Lamb
1856 Saved	

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